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rial at his command. He proved himself able to sway and direct a vast musical combination, and has placed himself firmly in the position he has striven for for years. We congratulate him warmly upon the results of his efforts, and we hope that some efforts will be made by subscription or otherwise to reproduce the entire programme at an early date. We must say a word for the solo singers. Mr. M. Duschnitz, though apparently nervous, rendered his solo well, and the other members of the quartette, Mrs. Eugene Cruger, Miss Ella Meyer, and Mr. W. F. Hill, acquitted themselves creditably.

One word about the supernumerary conductors. If Mr. Berge got up the choruses, all praise that is due should be awarded to him. But as supernumerary conductor, he was terribly in the way of a perfect performance of the choral movement of the Symphony. His beat constantly differed from that of Mr. Thomas, rendering a perfect unity between chorus and orchestra rarely possible. In vast orchestras of many hundreds of singers and players, a second conductor is often necessary, but on this occasion it was an addition without a gain.

LAST APPEARANCE OF THE BATEMAN CONCERT COMPANY.

The announcement of the last appearance of Madame Parepa and the other fine artists of the Bateman Concert Company, had the effect of drawing out a vast attendance at the Wednesday evening popular concert at Steinway Hall. Just such a throng should have been present every night that they appeared. It was a brilliant and enthusiastic audience, and certainly the excellence of the performance fully justified the enthusiasm so warmly expressed.

Madame Parepa, the reigning Queen of the Concert-room, was in superb voice, and we all know how superb that voice is in its rich and melodious purity. We have rarely heard her sing so well, and doubt if she ever surpassed her performance of last evening. Her "Qui la voce" was a model for grace, expression and perfection of execution. No one can carry the voice so finely, and no artist that we are acquainted with at present has so thorough and so easy a control of every vocal resource. She was rapturously encored, and responded by singing in the most simple but finished manner Arne's lovely aria, "Where the Bee Sucks." Madame Parepa was successful in all her selections, and never, even in her first engagement, was the enthusiasm of the public more warm and more genuine.

Brignoli not having recovered from the sickness from which he has suffered for several days, was unable to appear; some dissatisfaction was expressed, but the production of Dr. Carnochan's certificate by Mr. Bateman satisfied every one.

Mr. S. B. Mills played Liszt's "Midsummer Night's Dream" in a brilliant, accurate and effective manner, and won a hearty encore, to which he responded by playing his very sweet Morceau de Salon, "Murmuring Fountains."

Signori Fortuna and Ferranti and Carl Rosa came in for a full share of the public admiration and deserved the reception they met with. This concert, with the exception of the Brignoli disappointment, was a complete and brilliant success, and makes us regret that we are to lose these admirable artists for an indefinite period.

ROBERT GOLDBECK'S MATINEE.

Mr. Robert Goldbeck gave his first matinee at Steinway Hall on Wednesday afternoon, 21st inst., before a numerous audience. He was assisted by Miss Nettie Sterling, Mr. George Simpson, and Mr. S. B. Mills, by permission of Mr. H. L. Bateman.

The principal feature of the programme was a new piano concerto, composed by Mr. Goldbeck, and played by him, with the assistance of Mr. S. B. Mills, who represented the orchestral score on a second piano. It is utterly impossible to give a definite judgment upon a single hearing of so ambitious a work, more especially as the orchestral score, transferred to the piano, loses all its character and importance, and yields scarcely an atom of coloring to the piano solo. Still, so far as our impressions are concerned, the concerto seemed to be well made, the themes of the movements sufficiently broad and marked to impart a tone, and to gain importance by careful working, and its treatment, in connection with the orchestra, proves that he has studied the power and effect of such a composition very carefully. We hope at some future time to hear it with the orchestra, when the composer's intention will be thoroughly interpreted, and its merits revealed.

Miss Nettie Sterling has made great improvement since we last heard her. She is more matured, both in voice and style. Many of the defects then discernible have been remedied, and Miss Sterling has made quite a stride toward an assured artistic position. Her voice is very beautiful in quality and very rich in sonority, and the blending tones in the registers are firmer and smoother. Her Italian aria was given in excellent style, although she has yet to learn more and to feel more, before she can make such compositions impressive. She rendered Goldbeck's fine song, "Invocation," in a chaste and impressive manner, giving it so intelligent a reading that she won a very cordial encore, to which she responded by singing Goldbeck's Serenade Slumber Song, which is a deliciously dreamy composition, in a sweet and unaffected manner. It would have been more effective, however, if she had in-

creased the tempo a little at the agitato phrase; as it was, the figure in the accompaniment was so retarded that the intended point was lost. Still, Miss Sterling acquitted herself admirably, and made a strong favorable impression upon all present.

Mr. George Simpson sang a selection from Goldbeck's "Love Song"—"O doubt me not" chastely and with much warmth. He has a sweet and sympathetic voice and uses it very skillfully. He also sang Beethoven's "Adelaide" chastely and expressively. A little more abandon would have made it more impressive.

Mr. Goldbeck's piano solos were played more brilliantly and effectively than usual. His manner in public has much improved. He has restrained his too great impetuosity, and now gives out his subjects in a clear and defined manner. Still, his playing, to great extent, lacks individuality, without which no player can strongly impress a public. His reading of Chopin's "Mazurka" was poetical and just, and only failed of being admirable from the want of a tenderness of touch.

OPERA COMIQUE—THEATRE FRANCAISE.

Herold's almost grand opera, "Zampa," in its second representation at the Theatre Francaise, evidenced marked improvement in almost every particular. "Zampa" has always been regarded as presenting many difficulties in the principal roles, the situations depending more upon great ensemble excellence requiring high dramatic power in the artists than upon facile and brilliant vocal achievement. Herold obviously planned the work upon Da Ponte's "Don Giovanni," and for all situations which depend upon supernatural agency for sensational and intensely dramatic effect, he follows Da Ponte's ideas quite closely, simply changing the form of the statue, and making Leporello a corsair's mate instead of a valet. Why "Zampa" should have been written for the opera comique instead of a Parisian Grand Opera House puzzles those who do not know or recollect that Roger shone resplendant there, and other competent artists available for the roles of Alphonse, Camille, Capuzzi and Dandolo, that the chorus and orchestra could compare favorably with those of L'Academie, while the *mise en scene*, and every accessory necessary needful to produce such a spectacle-opera were ready for use in lavish profusion. In fact, the great success attained with "Zampa" shaped and controlled to a great extent the managerial policy of the Opera Comique, and so firm and persistent has been the adherence to like melodramatic opera productions, that it elicited from Parisian critics, while commenting upon the latest work in that style, "Jose Maria," that "L'Opera Comique had brigand upon the brain." Roger was lured from his

true sphere to a grander Opera-house, and he has never regained the prestige which his performance in that house conferred. Others have attempted to replace him there, but Parisians sigh for the good old days when Roger made L'Opera Comique gloriously successful.

The artists at the Theatre Francaise are not equal to the full requirements of the vocal score of "Zampa." Mlle. Naddie executes florid music very brilliantly, but she lacks vocal and dramatic force to give the intenser points due effect. She acts her part in a pleasant manner, but by no means impressively. "Zampa" not only requires noble presence and bearing, winning and positively fascinating address and manner, but a *tendre robuste* of great range and dramatic instinct to guide and color its delivery. M. Armand has a good presence and a fair idea of stage bearing, but his voice is uneven, and needs constant driving, save in the softer passages. His efforts to produce the higher notes is almost distressing. He has, however, some happy moments, and in roles of less difficulty would be a successful candidate for public favor.

Mlle. Laurentes made "Ritta" very acceptable both vocally and dramatically, displaying as usual with this justly popular artist, nice perception of the character and music confided to her interpretation, united with vocal and dramatic ability commensurate with her excellent dramatic instinct.

Messrs. Chol and Edgard acted their parts well, but they lacked voice and skill to execute many trying passages. Their drollery and quaint, crisp dialogue carried off many vocal short-comings, and gave life and spirit to the performance. The chorus and orchestra were in good subordination and executed their portions of the opera very satisfactory.

WOLFSOHN'S SECOND MATINEE.

The second of Mr. Wolfsohn's Beethoven's Matinees took place in Steinway's Concert Parlor Friday afternoon, before a large audience of amateurs and professors. Mr. Wolfsohn's Selections were Sonata, A major, Op. 2, No 2; Sonata D major, Op. 28, and Sonata, D minor. Op. 31, No. 2. These selections were less trying than those he selected at his first matinee, and Mr. Wolfsohn consequently appeared to greater advantage. With the allowance made for qualifications lacking, as laid down in our first notice, Mr. Wolfsohn rendered the Sonatas in the programme very creditably, so far as the mechanical execution is concerned, although, even there, more clearness in the execution, and evenness in the scale passages, would have benefited the performance. Mr. Wolfsohn threw a shade more warmth into his Andantes, and a little more fire into his Allegros on this occasion, but still more *abandon* would give a vitality to his interpretations which they now very much need. As he becomes more accus-

tomed to his audience, it is possible that he will unbend and throw himself more into his work. These matinees evidence a large step in our musical progress, as they will direct attention to the whole suite of piano works of the great master. Their good success also marks an advance in taste, for it would have been difficult, if not impossible, to draw together 250 people to listen to a resident professor interpret the "dry" works of Beethoven. The third matinee takes place on Friday, December 7, at the same place. Mr. Pollock sang three songs in a passably acceptable manner.

EDWARD MOLLENHAUER'S CONSERVATORY CONCERT.

The classical concert given to the pupils of his Conservatory and the public by Mr. Mollenhauer, at Irving Hall, was fairly attended on Saturday afternoon. The best feature of the programme was some admirable playing by the brothers Edward and Henry Mollenhauer. Their duo was a gem in execution and expression. We have rarely heard these gentlemen to such advantage, in points of brilliance, taste and finish. One of the pupils, a little girl of nine years of age, played a sonata of Beethoven in a very correct and pleasing manner. A new pianist, Mr. Hermann, played very badly, caricaturing the authors he attempted to interpret in a very heartless and ridiculous manner.

ANNUAL CELEBRATION OF THE CECELIAN CHOIR.

The annual celebration of the Cecelian Choir took place at Irving Hall on Saturday afternoon. A number of Dr. H. S. Cutler's students, together with members of the press, were invited and sat down to an elegant dinner with the engaging and talented little fellows who form the Cecelian Choir. It was a delightful entertainment and the boys enjoyed themselves hugely. They were under no restraint, were full of fun, but behaved themselves like little gentlemen as they are. Dr. Henry S. Cutler, the teacher and director of their studies, seems to be specially beloved by them, and the vociferous cheer which followed the proposal of his health, must have done his heart good. The healths of Mr. L. F. Harrison and Mr. G. W. Morgan were also responded to with enthusiasm. Dr. Cutler addressed the boys in a very eloquent and feeling manner, and his remarks were listened to with profound attention and loudly cheered.

It is scarcely credible that five months ago these boys were utterly unacquainted with music, and yet a few nights since they performed in admirable style the whole of the choruses of Handel's Oratorio of Samson. The labor on the part of the teacher to accomplish this may be well imagined, and too much credit cannot be awarded to Dr. Cutler for his admirable method of training, and his patience, tenderness and gentleness toward the boys, who have learned not only to respect but to love him. His efforts have been crowned with remarkable success, and we look

forward with great interest to the future of the Cecelian Choir, hoping that before long they will perform some of the fine old madrigals and glees which would prove very generally attractive.

The President of the Society, James Geddes Day, Esq., being sick, sent the following sentiment, which was read by Dr. Cutler and received with much applause:

"St. Cecelia, our patroness, canonized by the old church, celebrated by the great poets—painted by the great painters—sang of by the great musicians, may we follow in their footsteps, and do our best to honor her."

Among the invited guests at the head of the table were George W. Morgan, R. D. Holmes (*Despatch*), C. B. Seymour (*Times*), Cooney (*Herald*), J. Darcy (*Spirit of the Times*), L. F. Harrison, House, Pattison, A. H. Wood, F. Gilder, S. W. Colby, &c.

One of the youthful Cecelians, G. K. Walcott, recited a poem, written by himself in honor of the occasion. We publish it, not for its high artistic merit, but to show how warm the feelings and how strong the ties are which bind the Cecelian Choir together.

THE FEAST OF THE "CECELANS."

To-day around the festive board,
With gladdened hearts we meet;
Our friends, who gather here to-day,
We all with friendship greet.
With happy hearts, with smiles upon each brow,
To each kind friend we bid a welcome now
To the Feast of the Cecelians.

"We've met before, as we shall meet again,
Around the sacred organ;
And guided through that "Samson" great
By the "baton" of our Morgan.
With him as Pilot, we will trust our ship,
To him, we always shall be proud to dip
The "Flag of the Cecelians."

Our Choir Master, who the honor bears,
Without the least emotion,
To him, we ever shall be tightly bound,
In ties of pure devotion,
The "verdict" of his work, he now can see,
'Tis now, or surely soon will be
The triumph of the Cecelians.

And by the looks, he here to-day,
Has proved a first-class sutler,
And tighter binds our friendship with
The honored name of Cutler.
To the Doctor's health, together raise the cup,
We won't forget, how he to-day has doctored up
The stomachs of the Cecelians.

There's many of us, advanced in years,
Long since our boyhood parted;
And yet, there's others in their prime
And some, not hardly started.
To those about to lay the plans of future life,
That they'll succeed, and rightly end the strife,
Is the prayer of the Cecelians.

In future years, when we relate
The scenes of other days,
How proud we'll feel, as our children rush
To hear what papa says.